

THE ETUDE.

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EDITORS.

W. B. MATTHEWS, JOHN S. VAN CLEVE,

JOHN C. FILLMORE, JAMES HUXEYER,

Mrs. HELEN M. SMITH,

Managing Editor, THEODORE PRESSER.

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THE LIMITS OF PERSONAL RIGHTS IN PIANO-FORTE PERFORMANCE.

II.

A PIANO may be made of steel, but it must not be treated as an iron stool. It is rather an Ariel, imprisoned in a box, fastened in wood, but capable of much wonderful spiriting. The first thing which I should say no pianist has a right to alter is the actual text, written, except in cases where there is an obvious misprint (cases, alas, by no means rare in our day of cheap reprints), or, secondly, in such instances as we frequently find in the Beethoven sonatas, where the idea runs up abruptly against a genuine wall of mechanical limitation. In illustration of the first point—should I find, in some slovenly reprint, a Chopin passage whereal "E" was marked flat in the right hand and natural in the left, unless the tonal connection indicated that he meant a diminished octave, I should, of course, reject it as a false and barbarous reading, a mere blunder of the ink machine.

Of the second point the illustrations are numerous in all Beethoven's piano-forte writings. In the "Tempest" sonata there is a phrase of music having a form which would require it to descend to the "D" or "C" sharp below the fourth space "F" in the bass staff. Now, it is perfectly obvious here that the reason why Beethoven did not write these "Fs," "Ds" and "Cs" sharps was that his piano stopped at "F" on the fourth ledger line below. In his mind he heard the extreme tones; to-day we have an instrument that can execute them. Therefore, in playing them in the low octave, where they are spiritually indicated, rather than in the high octave, where they are actually printed, we are not violating, but more perfectly obeying Beethoven's directions. His piano was tongue-tied. Shall we continue to lip after the impediment has been removed? In Balow's edition such filling out of the idea is very frequent, and, for one, make a uniform practice of playing the compositions with Balow's additional tones.

In the second place, every pianist should adhere with the fidelity of bigotry to the phrasing of the music. Occasional slips and inaccuracies in the printed phrase we may find, but wherever the idea is thus badly outlined, agnate to ideas distinct from it and segregated from those which are cognate, any musician with a rudimentary knowledge of form and formal development will be able to supply the correction. But, fundamentally as the ideas of legato and staccato are, thousands, tens of thousands, of students in this country have pecked and pounded and persistently perplexed their patient parents, vainly deluded into the thought that when they had hit nearly all the notes in tolerable rhythm the task of the executant was accomplished. There is a better state of things coming about in our country, but

still, pupils are not taught, from the first, to group and divide their tones into intelligible forms, as they are taught to punctuate the books they read.

Phrasing is musical punctuation, and Shakespeare has given us, in the prologue in the Pyramus and Thisbe episode in "A Midsummer Night's Dream," a broadly ludicrous illustration of the nonsense produced by overriding common sense. Such nonsense, alas, is not an absurd exception, but the rule, in the piano-forte playing we hear. It requires, no doubt, close and patient attention to fix the tones in the mind with strict reference to their grouping, but this is fully as important as correct fingering, and he would be a charlatan indeed, who never told his pupils anything about the choice of fingers or the underlying mechanical laws which should direct their selections.

A slavish adherence to the printed text may not be always required of a great virtuoso; indeed, there are passages in the works of all great masters where the intuitions of the artist would suggest changes from the printed text; changes, however, in the direction of clearer unfolding of the radical ideas. No intelligent concert-goer would unduly criticize such modifications if they were sufficiently distinct and consistent, showing a purpose, and if there was any underlying and discoverable reason for their being made. In certain details of phrasing, but more especially of timing and tempo, of accentuation, of touch, do we find the difference of great artists and their reading of great works. Thus, the Sixth Rhapsody of Liszt from the powerful and impulsive Carreno is a very different thing from the same work played by the exact and self-contained Rivé-King, but such details of difference are both logical and poetic, for it could not be said of either artist that he slights or alters the text materially. Those who justify slovenliness and absurd eccentricities on the ground of inspiration and original conception are, unfortunately, too numerous, and against them is the present philippic directed.

The name piano-forte is significant; soft-loud with the word *harp* understood, is the meaning of the term. It would not take great sentences on the part of a student to suspect, therefore, that variations of intensity are easily made by this instrument, and are inherent in its very nature, since from that one peculiarity its name is derived. It was said, with more wit than truth, that Mr. Raphael Joseffy was a *piano* player, but not a *piano-forte* player, because his pianissimo is so exquisite; the converse of this proposition would find more justification, for in all American cities are to be found pianists who regularly do up all the grand compositions of the piano-forte literature every season, and to use a metaphor of the prize ring, they literally "knock them out of time," and not seldom badly damage their shadings, their colorings, and the temperament of the instrument. (Who that ever heard Rubinstein deliver the Emperor concerto of Beethoven can be unaware of the beauty in pianissimo and of the marvellous delicacy residing in this divine instrument, so often and so unjustly taxed with coldness and lack of heart.) These gentlemen are *forte* players, not *piano-forte* players. You hear such "stalwarts" defend themselves for bethumping, betwacking, bethumping the key-board, on the ground that they dislike "tame" playing. Every tasteful connoisseur dislikes tame playing also, but tameness does not arise from pianissimo, but from indistinctness of technique, from overlapping with the pedal, and above all from the universal disregard of accents. Every musician knows that the first beat of a measure is called the *letus*, or down beat, and that it should have a certain degree of stress, yet how seldom do we hear a conscientious and intelligent performance without the accents all in place.

To recur once more to the illustration from the parallel art, elocution, how meaningless and forceless would be a reading of poetry, or any piece of resonant prose, where the accents were feeble.

In conclusion, then, let it be said that a pianist who does conscientiously the things prescribed for him, upon the dead page, cannot wander far from the domain of high, interpretive art. He has accomplished ninety-nine hundredths of his task, and that last grain of personality which he owes us, though it be precious as the mask which, mixed with the mortar, forever perfumes the air of the mosque in Constantinople, is nevertheless, but one per cent. of all that the player has to do.

JOHN S. VAN CLEVE.

SOME PIANISTS IN AMERICA.

II.

Mr. E. B. Perry, of Boston, despite his blindness, plays the piano beautifully.

Barnet Perabo is a good Beethoven player; while John Preston and G. H. Tucker are both making rapid strides in their art.

Mr. George Nowell, a talented pupil of Leschetitzky, made quite a hit in his native town, Boston, by his excellent rendering of Weber's Concertstück. He is a promising artist.

Mr. Milo Benedict is a player of the romantic school, and, while lacking a certain vigor, is, withal, a charming player, who, if he only persists in his studies, will be heard of sooner or later.

Mr. Alexander Lambert is a very popular pianist, who has toned down a somewhat exuberant style, so that everything that comes from his fingers is in a good style. He has repose, which, for so young a man, is commendable, and when he overcomes a certain angularity in his playing, will be greatly improved.

Mr. Frederic Boscovitz, a cousin of Joseffy's and a comet in the pianistic world, is a pianist of no mean calibre, although hardly up to the standard of a great classical player. His touch is hard and his phrasing is sharp and even harsh, but he has lots of color, and technical *galore*.

Mr. Angus Spanth is a muscular artist, who believes in music militant, and, like the famous John Patten, Oscar Newell, et al., goes for the keyboard. It should be called the Dynamic School.

John Orth and Otto Bendix are two players of respectable ability, the latter possessing a poetic style and a decided taste for Northern music.

Mr. W. C. Sebochek, of Chicago, is one of those artists of whom one cannot predicate anything definite. He has a genuine gift of music both in composition and performance, but here, again, the uncertainty of his musical temperament comes to the foreground and renders his really fine talents almost null.

Dr. Gustav Satter, the "Mephistopheles of the Piano," is another glaring example of a great talent gone to seed for want of ballast. He had an enormous technique and simply one of the finest touches conceivable, but then his performances at times were simply outrageous, and, like his compositions, have drifted into oblivion.

Constantin Sternberg is not a great pianist. His touch is hard and his handling of the instrument clumsy, but he contrives to impress one with the idea of his thorough musicianship. His friend, Mr. F. W. Riesberg, a pupil of Liszt, has lots of dash and brilliancy at the piano, but is as yet a callow virtuoso.

Mr. Emil Liebling, of Chicago, not only plays well but writes excellently (his "Gavotte Moderne" is one of the best of its kind published). His repertory is

Question. Why should a child study music?
Answer. To support the teacher.
Q. What sort of a teacher deserves help to be recommended?
A. The one that charges less, talks loudest and abuses the least.
Q. What is the musician's first duty?
A. To teach the child how to play a tune?
Q. How do teachers manage to get along so well with their pupils?
A. They promise everything, pretend to know everything, while in reality they can do nothing.
Q. What is the chief aim of the school?
A. Why, the one she has, of course. That saves her the expense of buying a new one.
Q. To show the teacher how to teach book?
Q. How is the child to use its hands?
A. Let her wave them grandly; that pleases the people.
Q. Which piano is the best?
A. The one that costs me the largest percentage for my recommendation.
Q. What sort of questions should the teacher ask the scholar?
A. Only such questions as can be answered by "yes" and "no."
Q. What is the chief aim of a musical education?
A. To flatter the parents and give the Miss a position in fashionable society.
Q. What is the teacher to do if the child dislikes scales and exercises?
A. Why, he should not bother the child with them.
Q. What is the best of the modern pedagogical journals?
A. No! Never! They are restless sort of things, good for nothing! They never let a teacher alone and are always up to the ankles in mud.
Q. What sort of pupils read pedagogical journals?
A. Gracious, no! They are sure to want to play the music in them, and that prevents me from selling them.
Q. Should pupils study classical music?
A. By no means! That makes them appear stupid before others.
Q. Which system of vocalization do you use?
A. My own! The rest are all humbug.
Q. Whose music do you like best, Bach's or Handel's?
A. Yes.
Q. How soon do you allow your pupils to play in public?
A. In the second term always. A teacher who can't wait until the second term is a fool.
Q. Whose instruction book do you recommend?
A. The one I always used. It is an old book, to be sure, but then it is like my big arm chair. It is easy for me.
Q. Do you advocate cultivating a child's taste, or do you try to please the parents?
A. Always stick to the old folks; they pay the bills. They ought to be pleased. Don't you think so?
Q. Why do you teach music?
A. Because I can't do anything else.
Q. Do you like your pupils?
A. Yes, if they don't worry me, and if their bills are prompt.
Q. You know Mr. A.? Is he a good teacher?
A. No, sir; all teachers in this town are frauds.
Q. Have you ever composed any music?
A. Yes, I have written some Sunday-school music.
Q. Do you think you are a greater composer?
A. That's so. Never thought of that. Guess I will write an oratorio, something like the "Messiah."
Q. Who was the Messiah?
A. Myself.—*KARL SMERK in Musical World.*

THE ETUDE.

Mozart's music is not affected by the actions and circumstances through which Don Juan's love affairs become crimes, nor can the fascinating power with which it represents the privileged blisses of life be held accountable for their abuse under improper circumstances, for this is finally judged with equal vigor.

Attention is called to the advertisement of a musical game, *Allegro*, which will greatly assist in clearing up the mysteries of musical notation to the youthful mind. When a study becomes a pleasure, progress becomes rapid. When drudgery is enlivened by recreation, good results are sure to follow. This game will afford unbounded amusement to music pupils during the long cold winter evenings.

The musical notation for the 'Tune' section is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some rests. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

(For the Etude.)

SOMETHING ABOUT BEGINNERS.

Mr. Bowman remarked in Indianapolis, that 95 per cent of the elementary piano study, that is being carried on in this country, was worse than useless.

The reason for this is not hard to find. Every time we meet a visitor in the place where we live, the first thing he will speak about is the musicians living in his place of residence. The conversation is nearly always the same. He says: "We have some very fine musicians at home; there is Mr. A., Mrs. B. and Miss C. Mr. A. is a very fine performer, but he is not so well liked as a teacher, somehow he don't seem to be able to impart his knowledge to his pupils. Mrs. B. will take only advanced pupils, etc. The fact is, simply that teaching beginners is, with the exception of a few particularly gifted children, a very tedious and trying occupation; and as patience is a very rare thing among musicians, they avoid it whenever they can. The consequence is, that those that could do it, won't do it, and those that would do it, can't do it.

I have been compelled by circumstances to teach beginners for the last seventeen years, but although I have made my work ten times easier than it was ten years ago, I would discontinue it to-day if I could, and would rather teach pupils who have had even poor instruction for two or three years than beginners; this is much easier work, and not nearly so trying.

Of all good musicians, 20 per cent. only will accept beginners of average ability, and of this 20 per cent. only 25 per cent. will really take the time to study them, and adapt the material for instruction to their wants; the rest do the work only because they are obliged to make a living, and take some instruction book to go from page to page, never troubling themselves whether it suits the pupil or not. Thus 95 per cent. of the teaching done is worthless.

To teach a beginner, and to teach a pupil that has been taught for some time already, are two entirely different things, and it takes a great deal more experience and judgment to teach young beginners than to teach more advanced pupils, no matter how poorly they may have been taught. Our different systems for beginners are nearly all written by fine musicians, living in large cities, who teach, almost exclusively, advanced pupils. Constantly they receive pupils from all over the country, who are more or less deficiently taught, and it is very natural that some of them conceive the idea of writing a course, that might help the teachers of lower grades to turn out better work.

In order to read well and readily, it is necessary to have a practical knowledge of harmony. I mean by this, a thorough knowledge of the construction of the scales, chords, connection of the keys and their location on the clavier. This can, as far as beginners are concerned, never be done by memorizing or writing exercises, in short, by studying theory. On the contrary, in order to be able to study theory successfully, it is necessary to have a practical and positive knowledge of the material used for the study of theory. The only effective and at the same time the easiest way to acquire such a knowledge, is daily exercises. Transposition, by a key modulation does not answer the purpose. This presupposes already some knowledge of harmony, and is soon remembered and done mechanically. It must be done from the key of directly into any other by the corresponding numbers of the different intervals of the scales.

The exercises for beginners thus far published, are too long in form, and not compact enough compiled to form a course by which the pupil can practice all the different movements of the fingers wrists and arms daily, and at the same time have the entire family of keys constantly under observation.

The average beginner cannot be expected to practice more than a half hour a day. If you force him to do more, he will only learn to hate his music and just "sit off" his time with the same feeling as a convict, not to speak of the numberless difficulties and unpleasant occurrences that will arise from ill feeling created between the teacher and pupil, even when the parents co-operate with the former. Of the half-hour, fifteen minutes are to be given to exercises, and fifteen minutes to pieces. Later, these proportions can be reduced to ten and that for pieces increased to twenty minutes. From ten to fifteen minutes for exercises is sufficient for from two to three years, but the time for pieces must be increased, as soon as the pupil has on hand ample material to prevent a frequent repetition of the same pieces. With the exception of the first few months, there is no need of purely mechanical exercises. From that time the mechanical exercises can be done more effectively away from the piano, than at the piano, either by lighter gymnastic exercises. But for beginners it is hardly necessary, because while they acquire sufficient independence of the hands, and practical knowledge of the clavier and reading they have time enough to cultivate the necessary technique in an easy and natural way. While a beginner has a collection of daily exercises, comprising all the different technical difficulties, and compiled in such a way that he can play them in a different key every day, within from ten to fifteen minutes, according to the difficulty of the different keys, there is no need of any such wordy and musically meaningless so called studies as those by Lebert, Köhler & Co. There are, as many pieces and studies, that contain just good

exercises in a good musical form, and there is no necessity at all, to use anything that does not represent adequate musical value, and cannot be used practically for performances in social life.

There is however one point that must not be forgotten, and this is the difference between mechanical work and brain work. Some medical authority has stated that two hours of concentrated brain work, is equal to a day's work of hard labor. One can set at the piano for many hours playing mechanical exercises and studies by Cörny, Köhler, etc., but let him transpose these same studies into different keys, or play music at sight; that requires close mental attention, and he will find very soon how his powers will wear out under the mental strain put upon them. Therefore, when we feed a pupil with work that requires constant mental attention, we have to limit the practice time accordingly.

CARL E. CRAMER.

PIANO POUNDING.

BY OLIVER WENDELL HOLMES.

I don't like your chopped music, any way!

That woman—she had more sense in her little finger, than forty musical societies—Florence Nightingale, says that the music you pour out is good for sick folks, but the music you pound out isn't.

Not that, exactly, but something like it.

I have been to hear some music pounding.

It was a young woman, with as many white muslin flounces round her as the planet Saturn has rings, that did it.

She gave the music-tool a twist or two, and shuffled down on it like a whirl of soap-suds in a hand-basin.

Then she pulled up her cuffs as if she was going to fight for the champion's belt.

Then she worked her wrists and her hands—to flimber 'em, I suppose, and spread out her fingers till they looked as though they would pretty much cover the keys, from the growling end to the squeaky one.

Then these two hands of her's made a jump at the keys as if they were a couple of tigers coming down on a flock of black and white sheep, and the piano gave a great howl as if its tail had been trod on.

Dead stop—so still you could hear your hair growing.

Then another jump and another howl, as if the piano had two tails and you had trod on both of them at once, and then a grand scramble, and string of jumps, up and down, back and forward, one hand over the other, like a stampede of rats and mice more than like anything I call music.

I like to hear a woman sing, and I like to hear a fiddle sing, but these noises they hammer out of their wood and ivory anvils—don't talk to me.

I know the difference between a bullfrog and a thrush.

"PIANO-FORTE MUSIO."

PREFACE TO THIRD EDITION.

When the author of this book first sent it into the world, about four years ago, he felt the anxiety natural to every one who, publishing his first book, awaits the judgment of those whose opinion he respects, and whose decisions must make or mar the fortunes of his work. But these apprehensions were speedily dispelled by the extremely favorable reception accorded to the work by musicians and critics. The errors pointed out were few and slight, the labor and care expended on it were so fully acknowledged, and so generally approved, that it would be exceedingly ungrateful on the part of the author not to take the present opportunity to express his sense of the courtesy and appreciation given him by the musical public, and especially by that portion of it which represents its highest intelligence. Such appreciation is to me a profound source of gratification and an incitement to renewed striving after excellence.

The present edition, demanded by the requirements of the market, has received no revision, partly because in the main parts of the book the author believes he has done his best, and partly because the time has not come for revising the chapter on "Modern Composers and Virtuosi of the Present," although such a chapter must necessarily be incomplete.

With gratitude for the past, and with hope for the future, this third edition is offered to the public.

MILWAUKEE, Wis., Nov. 21st, 1887.

J. C. F.

SCHOPENHAUER'S MUSICAL PHILOSOPHY.

READ BEFORE MUSIC TEACHERS' NATIONAL ASSOCIATION BY KARL MIEZ.

Having reviewed in the last lecture the musical theories of Herbert Spencer, Prof. Helmholtz, Mazzini and others, I will now lay before you the substance of Schopenhauer's Philosophy of Music.

Germany is pre-eminently the land of music, and in a like sense it is also the land of metaphysics. Strange to say, among the many philosophers that Germany has produced, only few have dealt successfully with the subject of music. Even Kant, the founder of an arithmetical philosophy, regarded music merely as a pleasant play of the emotions; but says Hand, "He failed to make out whether a mere sensuous impression or the effect of a discernment of form prevailed in that play." Kant denied what every student of art now acknowledges, namely, that music is a language of the emotions, and a means of awakening æsthetic ideas. According to Richard Wagner, only one philosopher has fully understood and correctly set forth the high position of this art. In his little book entitled "Beethoven," he says: "Schopenhauer was the first to recognize and designate with philosophical clearness the position of music with reference to the other fine arts, in that he awards to it a nature entirely different from that of the plastic or poetic arts." This decided testimony in favor of Schopenhauer's musical philosophy is all the stronger in view of the fact that Schopenhauer was by no means a follower of Wagner. Yet, at first sight, it would seem as if the two men were musical antipodes; for Schopenhauer speaks favorably of Rossini's music, which in his character, its construction and tendency, is as far from Wagner's ideas of musical art as the east is from the west.

Music cannot be made the medium of a special theology or of a code of ethics; we as musical students, have therefore nothing directly to do with Schopenhauer's peculiar theories. Still as his philosophy of music is closely connected with his theory of the will, we must make you acquainted with it.

When reviewing this philosopher's theories, we must judge of him in the light of his own times and conditions. The convulsion of society produced by the French Revolution, and the bitter Napoleonism which followed, could not fail to make its impression upon such a mind as that of Schopenhauer. Religious skepticism prevailed everywhere among the learned as well as among the masses. True religion was scarcely found anywhere. After the years of warfare had at last ended, the masses gave themselves over to pleasure seeking. The various governments of Europe did all they could to turn the people's attention from the affairs of state and public morality. Every conceivable amusement was provided for the masses, and it was at that time that Rossini, with his sensuous organs, prevailed everywhere, overshadowing even a man so great as Beethoven, and that in the very city of Vienna, where Beethoven dwelled almost as an exile. It was at this time that Strauss and Lanner, the dance-kings, appeared on the arena, furnishing their charming new dances for ball-rooms.

While thus the people were made drunk with pleasures the affairs of state being in the hands of reactionists of the worst kind, all thinking men cherished secret sorrow at the existing state of things. But what they cherished as their own grief, was the common grief of the best men of the nation everywhere. It was produced by that political and moral mildew which was setting upon the minds of the people, and this grief is called in German, the Weltschmerz, or the grief of the world.

Beethoven gives expression to the "Weltschmerz" in many of his masterless works, but Schopenhauer is the true representative of this idea, and he carried his state of dissatisfaction to such a degree that he became a pessimist of the very first water. There runs throughout his writings a vein of despair that shocks one, and the reader is often chilled, and even frightened, at the terrible outlook which he destroys and dispels all those fond illusions and pictures of fancy to which the human mind often resorts and clings as a relief. As Schopenhauer took a deep interest in sacred Hindu literature, one meets quite frequently in his writings a peculiar Oriental cast, a sort of Buddhist spirit, which here and there lends a peculiar coloring to his essays. Then the attentive reader cannot fail to discover, also, Schopenhauer's peculiar views about women, which causes one almost to believe, that Schopenhauer lived a few centuries ago. But enough of these preliminary remarks.

Schopenhauer was born in Dantzig, Germany, in the year 1788. His father was a rich merchant; his mother was the well-known authoress of the novels, Johanna Schopenhauer. A literary vein seems to have run in the larger portion of the Schopenhauer family, for the daughter, Schopenhauer's only sister Adele also was a novelist. When Dantzig was ceded to Prussia in 1793, the family being anti-Prussian in political sentiment, moved, at considerable loss of property, to Hamburg. The elder Schopenhauer was a very intelligent man. He was fond of reading, but still more so of traveling, and he made frequent and prolonged visits to England and France. These visits to foreign countries made young Schopenhauer a good linguist, for he spoke and wrote both English and French, quite fluently. He was also well versed in the ancient languages, both Latin and Greek, and wrote dissertations in the former language. While the father had many excellent points of character,

he had also some great weaknesses, and these the son not only inherited, but they became intensified in him. One of these failings was a decided morbidness of temperament, which sometimes seemed to overwhelm him. His mother evidently had no special affection for her husband, and sought pleasure in society and travel, which separated her much from her family. Young Schopenhauer, being the only son, was designated by his father for the counting-house; but do what his father could, his son rebelled against all mercantile employment. Mild forms of correction were employed, but these were of no avail, and at last the choice was left him between a regular college education and a visit through Europe. Although young Schopenhauer was eager to learn, he chose the latter, and in 1803 the family started for England and Scotland, where they remained for a considerable time. During this period our young philosopher was put into a boarding-school at Wimbledon, near London, and it was here that he acquired a thorough knowledge of English which he often displays in his writing. But what is far worse and much to be deplored, is the fact that in this boarding-house he took a cordial dislike to English formality, and especially to the English clergy and English ideas of religion. He is most unparalyzing when the opportunity offers itself to speak of the clergy of the Church of England, and he himself says that a great deal of that bitterness which he feels toward religion in general and the ministry in particular is chargeable to the clergyman, who presided over the Wimbledon school.

After leaving England, the family visited Switzerland and then returned home. But scarcely had they been settled again in the old home, when the father died. Prompted by a sense of reverence for his parent's wishes, the son now entered the counting-house; but the desire for higher knowledge at last became irresistible, and prompted by his thirst for learning, he finally entered the University of Göttingen, where he studied history and natural sciences, two studies, he says, which in his latter work proved very helpful to him. Here he became acquainted with Schultz, who aided him with his sound advice. When referring to his metaphysical studies, Schultz counseled Schopenhauer to read Kant and Plato first, and cautioned him under no circumstances to read any other metaphysics, especially not Aristotle and Descartes, until he had thoroughly digested the first two named authors. In 1811 he went to Berlin, drawn thither by Fichte, but after hearing a few lectures from this philosopher, he felt disappointed and turned from him. In 1813 he endeavored to secure the Doctor's degree at the University in Berlin, but the war with France being then at its height he was prevented from making the attempt. He remained, however, took the degree at Jena, and then turned towards Weimar, the literary Mecca of Germany, where he was favored with Goethe's friendship. It was here, also, that he met the oriental scholar Meyer, who caused Schopenhauer to interest himself in the holy writings of East India, which, as has already been stated, gives some of his essays such a strange cast. During the period from 1814-18 he lived quietly in Dresden, and while there he wrote his famous treatise on "Light and Colors." About this time he also wrote his most famous work, "The World as the Will and its Representation." In 1818 he visited Rome, and then returned to Berlin, where he connected himself with the University as a lecturer. But he was soon drawn a second time to Italy, where he remained until 1825. He again settled in the Prussian capital, but the approach of the cholera drove him a second time from that city, and this caused him to finally settle in Frankfurt on the Main, where he spent his life. He was fortunately situated, for his father had left him ample means. He was therefore not compelled to labor for his support; he had command of his own time, was independent of the powers that ruled, and could afford to say exactly what he thought and felt. He was never slow to express his opinion, and did so regardless of people or place.

He now gave himself exclusively to metaphysical studies, and wrote diligently. His first work, "The World as the Will and Representation," failed to be recognized, and was left totally unnoticed, and this was to him a source of great mortification. Not until 1836, when he published a little pamphlet, entitled *The Will in Nature*, in which he set forth his philosophy in the most concise form, did his writings attract any attention whatsoever. In 1839 one of his theses was crowned by the Norwegian Academy of Science. In 1861 he wrote his best work entitled "Parerga and Paralipomena," a series of short essays on metaphysical subjects, which are very fine specimens of writing.

Schopenhauer lived for thirty years in Frankfurt, and was known there as the Misanthropic Sage. On lonely walks he was always accompanied by his poodles, to which he was much attached. In fact, it is said of him that he spent more time in the company of his dog than in that of man. It is the opinion of those who lived nearest to our philosopher, that his sad experiences in his dealings with men, and his antipathy to his mother, made him the pessimist he was, but that at heart he was kind, especially so towards the suffering. He felt much sympathy for those who had to battle with the adversities of life, and in his philosophy he advises us not to become angry at the means of men, but rather to pity them on this account, and to regard them as fellow-sufferers. Says he: "When you meet a human being, try not at once to settle his mental and moral wrongs, but endeavor to fix in his mind a degree of dignity, neither attempt to fathom his mind or to settle the absurdities of many of his views. The first would lead to hatred, the second to

[FOR THE ETUDE.]

PIANO PLAYING AND GENERAL MUSICAL INSTRUCTION FROM THE BEGINNING TO THE END.

BY CARLITE PETERILKA.

Before entering minutely into the technicalities of piano playing and general musical instruction, I desire to call attention to the following article which appeared in a recent issue of the *Transcript*. There are so many conflicting opinions in regard to class instruction in music that it is important, for the advancement of Art, that the subject should be so thoroughly discussed as to make advanced musical educators. Pupils who are anxious to make the most rapid advancement ought to take class and private instruction of the same teacher.

CLASS INSTRUCTION AND MUSICAL EDUCATION.

Any effort to demonstrate the advantages of class instruction as a whole is entirely called for, in view of the indorsement it receives at the hands of all intelligent educators; but the mistaken and widely-diffused idea, that music does not belong to the catalogue of studies best pursued by this method, deserves attention and refutation. The existence of such an idea may be easily accounted for, in view of the fact that, until a comparatively recent date, the study of music has been considered of too little importance to secure for it any attention at the hands of our public school boards or the facilities of academies and collegiate institutions in this country; and, further, the not altogether unselfish prejudice of very private teachers has certainly influenced public opinion, so far as it may have been untrained, and, consequently, unintelligent, upon the subject.

The proposition, that music does come under the same category, in this regard, with all those topics comprised in a curriculum of collegiate or professional study, is manifestly erroneous, if it may be shown that the advantages accrue in the one case as in the other; and we are confident that the mere enumeration of these advantages will be sufficient to convince every candid judgment that the discrimination which has been made against class instruction in music is entirely unjustified and illogical. We may notice—1, That the system is less expensive, so that the best instruction is placed within the reach of all. 2, That the student is awakened, which spurs to persistent effort; 3, self-possession and confidence are acquired as a result of the security of recitation before a class; 4, the student's self-reliance is preserved from one-sidedness and excessive self-esteem; 5, Comparison with others affords opportunity for judging intelligently as to one's own advancement, thus interdicting that spirit of contentment so easily imposed upon by indifferent or unscrupulous teachers; 6, The questions asked by different members of the class (the answers to which may be equally profitable to all) must call into requisition more thorough preparation upon the part of the teacher, and at the same time necessarily increase the sum total of instruction imparted; 7, Mental quickening and inspiration are realized as the result of the association of differently constituted minds; 8, The critical faculties are cultivated the more, since each student comes to sustain the relation of judge, the faults of others being seen, and suggestions respecting them being heard under circumstances which tend to impress them most indelibly upon the mind. The gain in these respects will readily be granted; but further, although class teaching necessitates the devotion of less time to the individual student, this need not involve any disadvantage in view of a truth which is coming to be recognized by all thoughtful teachers, viz.: that the student needs guidance, suggestion and criticism, rather than routine drill and accompaniment; and that the teacher's best service is done in simply superintending and directing the pupil, leaving him to work out his own development under the impulse of personal interest and enthusiasm. Originally this was simulated, individually preserved, and the best results achieved. For much criticism and superintendence the class system gives abundant time. Now that all these advantages attach to class work in any line of study will surely meet with no denial; there are additional facts to be mentioned, moreover, which render this system especially suited to the wants of those who are seeking a musical education.

And first—while the members of a given class are doing the same grade of work, their studies may not be identical, and so it is possible for each to profit by the instruction, explanation and criticism attaching to a much wider range of music than they could possibly command alone. Again, the quiet self-reliance and ability to do one's best in the presence of others is an essential to any satisfactory interpretation of music, and all study must prove valueless if the individual is controlled by the eye of criticism; it is that which embarrasses and confuses them first in the nervous system; and self-reliance must be acquired, and apparent that nothing is so conducive to this end as constant association with others and performance in their presence.

It should be remembered, too, that in this system each student is required to enter upon a regular course of technical study, which course cannot be given up out of love for "pieces," nor yet in deference to the wishes of parents, who are in haste to have some "showing," if he ever so superficial, for their investment, but must be pursued uninterruptedly through all the grades of study, since graduation and final graduation upon substantial acquisitions in this line.

The number of students who, having spent years in study, found upon examination, to have wasted the bulk of their time either in playing trashy music or in presumptuous undertakings for which they were wholly unprepared, is so surprising that the importance of this point can scarcely be over-estimated. It is true that this advantage could be secured in private study as well, but such study pursued in a well-ordered way, but the number of private students who are thus required to take up and master a regular course of technical training is comparatively small, and they do not affect the discussion.

More important than all these, however, is the consideration, that while in private study pupils are likely to become acquainted with all their own faults, and the best way of handling them, it is entirely possible that, having reached proficiency themselves, they may meet with a difficulty in their first pupil of which they have no knowledge whatever, and which will necessarily have to be treated experimentally until, after many trials and much blundering, they acquire the skill which alone insures success. Now, though the classes be limited to three or four, the changes which are constantly being made in them as the result of reorganization, etc., make it possible for the student to observe the weakness and abilities of a large number of individuals, and to familiarize himself with the best means (exercises, studies, etc.) used in overcoming the same. In a word, the superior intelligence necessarily possessed by a teacher who is able to meet the demands of every variety of temperament, and to overcome every variety of mental obstacle, is placed at the disposition of every student; and it is fair to presume that those especially who are studying with the expectation of becoming teachers, will be anxious and ready to profit to the utmost by such an opportunity, since they can but remember that the near future will surely demand of them the ability to meet and handle all these difficulties.

That there may be those so constituted that they cannot utilize these advantages, we will allow; and that there are teachers giving instruction in classes who fail to appreciate or even understand the full significance of class instruction, I consequently cannot realize; but if their pupils list all advantages, may be true; but objects to the system of class instruction must either demonstrate to fill the place of class, or to find in the present moment a more successful proposition. But, withal, the authority of such successful experience in European schools, or admit that Mendelssohn was right in indorsing, and highly recommending it to those who are aspirants for a musical education, in view of "its advantage over the private instruction of the individual."

However slow we may be to accept it, history has certainly demonstrated that, though it he mightily entrenched, prejudice must eventually yield to the logic of facts.

Nearly every young lady has studied music in some form; how very seldom one is found who can render even ordinary music in a pleasing and correct manner.

Why is this fact treated with indifference by parents, pupils and teachers?

If a girl on leaving school could neither read, write, spell nor locate any city of importance in the United States, an investigation would be made as to the cause, and yet, just such gross ignorance may be found among musical pupils, and not a word is said nor an effort made to find wherein the fault lies.

While much is due to the lack of talent and industry on the part of the pupil, the teacher is not entirely blameless.

The latter are so often allowed in their own improvement, that they have neither time nor thought for their pupils.

They care nothing for their reputation as teachers, not intending to adopt that profession as their life work, but in any line of study will surely meet with no denial; there are additional facts to be mentioned, moreover, which render this system especially suited to the wants of those who are seeking a musical education.

And first—while the members of a given class are doing the same grade of work, their studies may not be identical, and so it is possible for each to profit by the instruction, explanation and criticism attaching to a much wider range of music than they could possibly command alone. Again, the quiet self-reliance and ability to do one's best in the presence of others is an essential to any satisfactory interpretation of music, and all study must prove valueless if the individual is controlled by the eye of criticism; it is that which embarrasses and confuses them first in the nervous system; and self-reliance must be acquired, and apparent that nothing is so conducive to this end as constant association with others and performance in their presence.

OLD-TIME FOLKSONGS.

There was a time, not so long ago, when the profession of music, at least that part of it which has to do with teaching, was almost wholly in the hands of a set of men

whose knowledge of the art was narrow, and acquaintance with other subjects still more so. Men of this class were readily distinguishable by their long hair, hard-bounding names and dirty gait; the latter may have been absent in some cases, but the former, never. Teachers with common every-day names were passed by in favor of Herr Fountainebleau, Herr Teichschornsky, Signor Squallini, or Monsieur Des-Carapachestrings, and whose ability was usually in inverse ratio to the length of their name. So prevalent was the fashion of entreating the musical education to such men that our own countrymen adopting the profession from choice found it necessary to carry a honest patronage of the breaking-assumed name, and dissemble their nationality by a pitiless murder of their mother tongue. Mr. Brown, the merchant, had no use for plain Joe Green, the music teacher, who probably sat on the same bench at school with him in their youthful days; but had unlimited confidence in the ability of Giovanni Verdi, of whose antecedents he knew nothing. He may have been the deepest-dyed expatriated rascal under the sun; but no inquiry was made; he was introduced to the home as a foreigner, and, synonymously, a musician—because he claimed to be such in halting English.

Yet, paradoxically, this tribe of tramp musicians, whose authority in music was considered final, were at the same time considered as little better than simpletons and fools in other matters. Speaking in this way, we are not individualizing; we speak of a class, and under the consciousness that there did exist many notable and honorable exceptions, who felt as keenly as any one could the degradation of a position which brought upon them treatment similar to that meted out to court jesters in days of old—applauded and petted one moment, to be buffed and derided the next.

No wonder, that with such things before their eyes, the youth of that day, armed as they may have loved music for itself, turned with repugnance from the idea of adopting it as a profession, seeing only reproach in so doing. This feeling, common to the whole tribe of weak fingers and is sufficiently strong to add bitterness to the crop of annoyances incidental to the profession of music, and which teachers are bound on to teach. But, withal, the time seems to be close at hand when music as a profession will be esteemed as worthy and honorable as any in the cycle of science or art.—*The Metronome*.

JOSEF HOFMANN.

Whether Josef Hofmann, the ten-year-old child who has lately excited such a commotion in the musical world, be destined, says London *Times*, to grow into a second Mozart, to fill the place of Liszt, or to fade into mediocrity as he advances in years, there is no doubt that at the present moment he presents a singularly interesting example of juvenile precocity. And that not alone as a musical genius.

Young Josef was born at Cracow on June 20, 1877, and at the early age of seven he attracted the notice of Anton Rubinstein, who is responsible for the bold prophecy that

he is a prodigy and that he will have never yet produced. He is a sturdy lad, though small for his age, and the mere grasp of his hand betokens no small physical strength. He is a child of nature, and must be possessed of no little endurance to play ten or a dozen long and difficult pieces at a concert, and then to rush off eagerly to join in a game of law-tennis. Yet this is what he did not long ago, and when a friend expressed a fear that he would tire himself, he answered: "It is easy to play law-tennis, but so hard to play music. I must go and learn!" He is, in fact, a thorough boy, with all a boy's enjoyment of fun and mischief.

At the Crystal Palace concert, when his performance was over, he was eager to escape from the applause of the crowd in order to sample the different species of pea-shooters he had purchased there. The adoration he receives from the softer sex is at present a great bore to Josef.

Not long since, a gentleman who had heard that he was going to perform at Hull, asked him to stay at his home, holding out, among other inducements, the society of little Josef, who would be glad to refuse point-blank, but he climbed on to the knee of his friend Mr. Lindlar, and whispered in his ear:

"I don't want to go. The ladies will be all over my hair, and they take the ribbons off my clothes, and make me sign my name all day—and they are always kissing me, and I don't like it at all!" He does not practice very much, about an hour and a half a day being deemed sufficient for the present. He cares very little for the tremendous apparatus with which he is provided, but is keenly sensitive to criticism or blame. The avowed object of his present tour is to collect funds for his musical education, and as the end of 1888 he has secured a space, not to reappear until he has attained mature years.

CONCERNING THE PSYCHOLOGICAL RELATION OF MUSIC.

By W. S. R. MATTHEWS.

The various operations of cognizing music may be reduced to three categories: perceiving, comparing, and concluding. For example, certain sounds fall upon the ear, where they make impressions of number and intensity. The investigations of Helmholtz have shown the mechanism by which the ear takes cognizance of impressions of pitch and power. We may suppose that this part of the work is done automatically, just as in the harmonic telephone the receiving forks answer to their own rate of vibrations, only. So the little filaments spread out in the cochlea of the ear probably answer to specific rates of vibration, or nearly so. Upon whatever filament a series of vibrations falls, the report of it is immediately sent upward to the brain, to what is called the cortex, or outer coating of it, and to the particular part of this having to do with musical sounds, or, more properly, impressions of pitch. Now the cortex of the brain is one of the most curious structures known to Anatomy. It is of considerable thickness, nearly that of sole leather, and if spread out would make an irregular circle nearly-two feet in diameter. This coating consists of what is known as the gray matter, in which all thinking is done. It is composed of cells, myriads upon myriads of them, microscopic in size, by far the most of them merely germs of what some day may become cells, but which at present are merely material for future use.

The abundance of this material is such, that the most profound thinker never use half their possibility of brain development. The wonderful thing about the brain is that these cells are developed into maturity under the desire or the effort to use them. A few of them are half developed at birth. Such are those having to do with the instinctive and functional acts of infant life. No sooner does the child feel the pressure of the air than it begins to breathe, and no sooner does it feel a pressure upon its lips than it attempts to suck. Just in the same manner the young duck begins to swim as soon as it feels the water.

The localization of function in the brain is now definitely established. One part of it is devoted to impressions of one kind; another to those of another, and so on. This fact has been established through the observed effect of lesions in certain parts of the brain, and the losses of mental power accompanying them. From one part of the brain to another there are minute fibres, called commissural fibres, which run like telephone wires, by thousands, here and there in every direction. The supposed design of these fibres is that of conveying from one part to another intelligence of its having been affected by a sense impression. Of course, we really know nothing of the actual mechanism by which sense impressions are compared with each other, and conclusions arrived at concerning them. There is reason to think, however, that nothing like a conclusion is arrived at until after a sense impression has been reflected back and forth between several of these departments of cells, or between the different localities of a single department. Whatever the subject of knowledge, whether musical effect, information, or what not, it comes into the brain only as a report of a particular kind of impression upon a nerve or nerves of sense. It is by transactions within the brain that the individual concludes concerning any impression that it is pleasurable, or that it gives him information in any way. When the impressions reported are those of articulate speech, they must be classified into their consonant and vowel elements, these grouped into words, and these again into sentences, before the mind is able to conclude anything concerning them. Sentences, again, must be remembered, and comparisons continued through several minutes, it may be, before the individual is able to reach the conclusions to which the speaker would lead him.

This which thus demonstrably takes place in speech, takes place still more in music. The elements of a music piece are: (1) rhythm, (2) determinately selected pitches, (3) certain gradations of tone color, (4) rates of movement or pulsation, (5) variations of intensity, and (6) an articulate organization of form. Each one of these departments involves the registry of a large number of sense impressions, and their comparison with each other, before anything intelligible can be concluded concerning the piece to which they belong. In rhythm, for example, there is a comparison of the succeeding impressions with the registered record of the former, as to their frequency; these comparisons are so accurate as to enable the hearer to perceive that certain impressions are multiples of others, as to their rate of frequency. The persistence of impressions of

this class is perhaps greater than that of any other. This is shown in the fact that a motive of decided rhythm, having been several times heard already in the course of a music piece, is immediately recalled to the memory when only its rhythm is repeated, although the transformation of the melodic intervals may be so complete as to amount to an inversion. It is also seen in the fact that one not unfrequently marks time to music heard at a distance while he is engaged in something near at hand, as in conversation, for instance. It is also known that a person engaged in writing or study, occupying apparently the whole attention, can be made to whistle a familiar air, if the air be sounded very softly in his hearing. If it be sounded loudly, his attention will be consciously drawn to it, but if softly, he will not know that he has heard it, but will unconsciously whistle it or hum it, according to his habit of giving expression to the music that happens to engage his fancy. In fact the impression of time is so strong in music that the pulsation of the rhythm is the one and single element of unity between the different movements of sonatas, symphonies, etc., where there is no repetition of key, no repetition of motives out of the other parts of the work, and nothing apparently upon which an impression of unity can base itself. It was formerly supposed that the different movements of a sonata, that the unity, which all good observers felt, and which all aesthetic laws required to subsist between them, was only what they called "an ideal unity;" as if there could be an ideal unity, or any kind of unity, in our present state of existence, at least, without some physical basis through which it could impress itself upon the attending consciousness. In this case that element is the pulsation of the time. If there be another, it will come out later in the present discussion.

The most elaborate comparisons undertaken by the brain, in respect to music, are those having pitch for their subject matter. The object of all comparisons between one sense impression and another, is that of finding between them a principle of unity. It is for this purpose that the mind seeks to group vowel elements and consonant elements into words, and words into sentences, and sentences into discourse. Now in music the comparisons in respect to pitch are of the most elaborate description. We can hardly hope to take account of more than a small part of them; and in doing this we are very likely to regard comparisons as simple which in reality are highly complex. What is a melody, as we conceive it? It is, first, a succession of pitches, having an agreement of what we call tonality, as well as a definitely organized movement and motivation in time. The perception of the principle of tonal unity, involves the conception of all the tones in the key; or of so many of them as are necessary to render the key certain. We do not know how many subconscious comparisons it may need to produce this impression; but be they many or few, they must all be made before we can be certain that a particular succession of pitches is part of the same key. This latent impression of the key as a whole is present and enters into all our enjoyment of a melody; or, at least, into such an enjoyment of it as would enable a musical person to repeat it. This involves the perception or recognition of all the points of repose, as to their place in key, and of the place of every tone between them, because in this the meaning of the melody rests.

It is easy to demonstrate that what we call the mental effect of tones in key rests upon a perception of the key as a whole. For instance, there is a melody called Dennis, well known to American singers. This melody is of a gentle expression; its quality is due, apparently, to the fact that out of thirteen accents five fall on "do," the tone of repose, and three on "mi," the steady or calm tone, to use the naming of the Tonic Sol-Fa. The vigorous tune Warwick, on the contrary, has seven accents on "do," one on "re," four on "mi," one on "fa," nine on "sol," four on "la," and two on "ti." The strength and dignity of this melody, therefore, reside in the preponderance of sixteen accents upon those two extreme points of the major scale, "do," the tone of repose, and "sol," the strong tone. The same influence will be found to pervade all the slow movements of the great masters, one and all; in so far as they possess an expression residing in the key relationship of the tones themselves, it will be found to correspond with the preponderance of accent upon particular tones of the scales. It is important to observe that the coloring of tones in key belongs to them merely as tones in key. As soon as these tones are put in some other key their characteristic expression changes, as any reader can easily convince himself, by a few well-man-

aged experiments. This being the case, it follows that the expression of tones in key will not be perceived by a hearer unable to remember and compare, and refer each tone to its proper place with reference to the other tones heard in the same connection. Not only those heard in the same connection, but with those which *might* be heard in the same connection. For it is not necessary that all the tones of the key should actually be present; it is enough if there be sufficient to afford a well-grounded conception of the key. The mind supplies the missing links, just as it supplies missing lines in many drawings and other representations or suggestions of familiar things of the external world. Or, just as it supplies the missing elements of imperfectly articulated speech. In fact, it is not until the hearing is partly lost, that one realizes the extent to which missing links are supplied in comprehending the half-delivered discourse of indifferently educated persons.

But it is in the department of harmony that the most elaborate comparisons are entered into. There is reason to think that not only are chords heard, or felt, as we say, in connection with all melody tones of sufficient duration, but that all chords belonging to the key are conceived along with it. It is this which renders certain kinds of advanced music so difficult to many who have neither the heredity nor the habit of taking into account so many remote relations. When the harmonies are strange, and when they are not those which the educated ear would anticipate in connection with the melody tones, the ear finds itself unable to discover the underlying principle of tonal unity as to the harmony, and the music becomes unenjoyable, if not unintelligible. That far-reaching comparisons of this kind are made over much wider reaches of territory than is commonly supposed, is shown by the fact that modulations are immediately appreciated by an expert listener. No sooner has the tone of transition entered than he immediately feels the new key, both for itself independently, and as related to the old one. It is the difficulty of doing this, in certain cases of misleading digressions of key, which forms the principal obstacle to the reception of some of the music commonly known as "advanced," by which is meant that music of the modern German school, dealing largely in harmonic changes and remote transitions. These transitions do not all of them rest upon considerations of a true tonality, but are liberties which the composer feels himself warranted in taking, his justification being derived from the tempered scale of the pianoforte and other instruments of fixed scale. To pass directly from the key of E flat, for instance, to that of D sharp, through what is called an enharmonic change, wherein the two keynotes are supposed to be identical, is of the nature of what in speech is called a pun, and to many hearers it is misleading in the same way. While they are seriously comparing and coordinating the impressions within themselves, under the belief that the bond of unity in the case in hand is to be found in the tonic of E flat, the composer sweetly changes his signs, and immediately proclaims himself in the key of D sharp. This would not make a difference to the hearer, guided by his ear only, if it were not for the retinue of keys, relatives of the new ones, which the change drags after it. Still our musical theory is so inexact at present that we do not really know how far the correspondence of enharmonic keys exists in a true musical sense.

The difficulty of finding the true bond of tonal unity becomes even greater when modulations by means of the diminished seventh are introduced and resolved in different ways, as they often are. To follow these requires the same kind of quick musical consciousness and indifference to considerations of strict veracity, as are needed for appreciating the play upon words which constitutes much of the so-called wit of society. The sincere person, accustomed to weigh his words, and justly to measure every part of his sentences over against that part of the truth which it is supposed to represent, finds himself left in the lurch at every step of these happy-go-lucky dances along the highway of art. To enter into this branch of the subject fully would be impossible without the aid of examples in musical notation; and for these, perhaps, the reader would not care. The question is a curious one, but the student can easily settle it for himself by analyzing any piece of Wagner's, for example, and calculating the vibration frequencies of the different tones, and of the new key tones, taking the starting point of the composer, and allowing for every change of key. He will find it very difficult to justify some of the changes, in the light of a pure music theory. A comparison of this kind undertaken some years ago concerning the modulations of a part of Wagner's "Lohengrin" yielded the following results:—

The passage analyzed was the first three lines of page 23 of the Novello edition of "Lohengrin." It commences in the key of F. At the third measure, however, where Frederick says, "Now ye shall know the name of her accomplice," the key changes to F minor. Now, taking middle C as 322 vibrations, which is about that of the so-called French diapason, and computing around to a flat major, we have an F of 687 vibrations per second. This F is supported by Wagner to be enharmonic with the former one, or, more properly, identical with it, as, indeed, it is on a tempered instrument. In the next line he modulates into A flat, 824 vibrations. There is then a transition into C flat, in which A flat would have 814 vibrations per second. In the third measure of the same line there is a C flat having 977 vibrations per second; this is enharmonically changed to B natural, which would have 978 vibrations, and is, therefore, practically identical. In the next line there is a C sharp of 1101 vibrations, which is enharmonically changed to D flat, of 1099 vibrations, as before, practically identical, etc. In so far as these inductions prove anything, it is that Wagner's transitions are singularly near a correct perception of pure mathematical harmony.

But setting aside difficult questions of this kind, it remains incontrovertible that there is no intelligent hearing of music without comparisons of tone with tone, as to their underlying bond of unity upon the harmonic side, extending over wide reaches and involving extremely complicated coordinations of sense perceptions. It may be claimed by those intent upon simplifying this operation, that the impression of key does not rest upon any such extended induction as here represented; but that any chord is received and accepted by the ear if it is sounded long enough, or if the impression of it is not interfered with by the entrance of some other chord having possible claims to the rank of tonic. This is undoubtedly the case; but it happens that in all music this other chord *always* does enter; and not one alone, but many others, some of them so remote as not easily to be referred to a place in connection with the chord which the ear wished to take as its point of departure. In rejoinder to this we may be told, and told justly, that the ear accepts the chord as that of the tonic, if it hears it *often* than any other, and especially if such a chord begins and ends the passage. This gives the ear the leading of the first impression, and leaves it with the advantage of the same chord for farewell. The observation is perfectly just, and it is altogether likely that the conclusion of tonality often rests upon no more complete evidence than this. Still, evidence of this kind will not convince the ear unless the chords that intervene between the opening and the closing are compatible with the tonic suggested by the opening and closing chords. It is only necessary to consider the disturbing effect of hearing a melody in which unexpected transitions occur, to recognize the fact that however contented the ear may be to receive and rest upon its first impression as to the tonal relation of the chord or passage, it is, nevertheless, engaged in a continual series of comparisons between every chord in the series and its supposed place in the key, upon the hypothesis of this first chord being the tonic.

That this theory is just, also appears in another way, namely, by considering the manner in which the law came to be established in harmony that the tonic chord should begin and end a composition. Such a law could have had no other origin than by a sort of survival of the fittest; that is to say, through observing the fact that a certain chord in every key was more satisfactory to end with than any other chord in the same key. That the same chord was also more satisfactory as a beginning, was probably a later conclusion. The early church keys, persisting long after the discovery of harmony and the settlement of a true tonality for secular music, are evidence of the extent to which the ears of many generations were uneducated to this perception. At the present time it is extremely difficult to induce professional musicians to compose in these old tonalities, and it may be doubted whether a single composer of the present time does so purely, according to the early tradition of the allowable progressions of harmony in these keys. Modern ears have become so sensitive to harmonic progressions, and the relations which every progression implies, that they are offended by these progressions, which, to our fathers or grandfathers appeared allowable, at least for the uses of religious worship.

(To be Continued.)

THE STUDY OF MUSIC.

A SUGGESTIVE TALK WITH PROF. KLINOWORTH.

PROF. KARL KLINOWORTH, whose high reputation as an artist, together with his varied experience in the best musical circles of London, Moscow and Berlin for a long term of years, makes his observations on music and its study abroad of special interest and value, has given, in the fragmentary way which a limited interview alone makes possible, some of his impressions and opinions.

"From what nation, Prof. Klinoworth," asked the interviewer, "do you get the greatest number of pupils at present in Berlin?"

"From America, certainly. The English, naturally conservative, who have always regarded Leipzig as the true musical centre in Germany, and for the study of the piano-forte especially, still continue to visit that city and send their students there, although, in the general advancement of musical knowledge, Berlin is far more for some time coming forward, until now it is one of the chief musical centres in Europe. The French do not leave for any considerable time their own country, and, of course, the Paris Conservatoire stands well and has many inducements to offer its students. The Russians have the Rakhnstein, or Imperial, conservatory at Moscow. It has been maintained not only by its high standard of work for its graduates, established by Nicolas Rakhnstein and its lead professors, but also by the government, which so protects the institution that the young men students are exempted from all but a limited service in the army. The option is even given them as to what time to devote to this duty. An artist is, therefore, permitted to finish his studies in the conservatory, at least. Therefore, in a general way, you see, our students, outside of our own people and, I may add, some of the most intelligent, come chiefly from this country."

How long is it since Berlin has taken the lead musically among the German cities?

"Her progress in this respect has kept pace with the general development. It is a part of the great educational system and intellectual force which began with the expansion and adornment of the city under Frederick William. A great city draws, by means of its wealth and opportunities, the most intelligent and able youth from all large areas, because these can only flourish in the light of a high civilization. Although we must give to Dresden the first place in its tradition of opera, and to Leipzig the attraction to artists and students of vocal music, yet, in other respects, Berlin is not only the capital, but artistic centre of the empire."

"Throughout the season the concerts of the highest character must certainly average two each night. The quantity and quality of the compositions for which the city is called the musical atmosphere of Berlin. Although the private musical coteries with which each artist of distinction is surrounded may be said in a subtle way to add quite as important an element to the fascinations offered to musical students, every one knows that a very important part of the students' education abroad is derived from these sources, as one should always become accustomed to hearing the highest class of music interpreted in the best manner, for the acquirement of a pure standard and true refinement of style. While allowing, as one should, the necessity of reliable technical methods and mechanical drill, it should ever be the aim of master and pupil to develop and foster musical feeling, which is sometimes dwarfed by the undue prominence given to mechanical effects."

"Another feature of foreign study of great value to pupils is the contact with a purely artistic mode of life. A musician in Europe lives more entirely for his art than in America. Of course, the conditions of the modern society are such that it recognizes and encourages artistic aspirations without obliging artists to neglect their professional duties to stimulate other tastes or to conform closely to the ethnology of society. The professor and artist continues through life his studious habits, and the ambition of the profession as a whole is to advance an advancement of personal reputation and of the art. As an example of the genuinely artistic feeling of the German people, I would mention the Baitz family, who are absolutely unique musical atmosphere. There is nothing about the place to distract attention from the theatre where the performances are given, and the artist is free to devote himself to his art, and to his theatre to compete in consideration with the stage. It is a rare combination which has developed through the genius and personal influence of one great artist, and it is to be hoped that traditions of this place may be kept alive in the future through new influences and the enthusiasm of true musicians."

"What do you consider the weakness of American students as a class?"

"Impatience, a desire to do too much in a given time, and a reluctance, or inability, to afford the time that Europeans and Germans especially, recognize must be given by the student to the study of the art of the higher professions. I understand that the difficulty is often a personal one entirely. The pupil is expected to do certain things by the home authorities, and though he may have been brought to see his own needs plainly, it is hard to bring the parents, whose means may be limited, to trust the judgment of pupil and professor against their own desired necessities. I have not seen this in any of our American pupils, as yet, for what I considered the proper time, and my experience is common to other Berlin professors. You will see that this is a delicate matter, and one upon which we all feel sensitive, because our pupils represent our work, and on their work our reputation rests. What the picture is to the painter, the pupil is regarded as being—and, in a measure—to the musician; but the canvas is inanimate, and has no will of its own by means of which to run away before it is finished. Extract from Boston Herald.

THE CONCERT SEASON OF BERLIN IS IN FULL SWAY. Daily we are, and so to say, overloaded by a number of concerts and musical entertainments of every variety. Berlin is surely one of the greatest, if not the greatest musical centre of the world. It numbers over 40 conservatories and music schools. Some of these have a great number of students. In the best of these conservatories, almost all instruments and branches, belonging to a thorough musical education, are taught by competent men of scholarship and judgment. That the piano classes are more numerous than all other classes combined, I do not need to state. It is a great and praiseworthy fact that a musical education is highly valued, still so many persons study music for mere pastime and from the motive that it is difficult to find an audience of good and unprejudiced listeners. It is a matter of great importance, that at least many music schools try to give their scholars an education in theory and history of music, without which the understanding and true education will always remain very limited.

Aside from the standing Philharmonic concerts, the musical entertainments given by the Gesangsvereine and many other musical societies, Berlin is visited by all the great European and American virtuosos. As I could not begin to fully exhaust the number of concerts given, I will only mention some of the most important ones. At the most of these I was present and give my own impressions.

Pauline Ellis, of London, a young girl of eleven years, gave a number of concerts, assisted by the Philharmonic Society. In the one of these she played Mendelssohn's concerto in D minor, accompanied by the orchestra. I can only say that it is remarkable to see so young a child possess such a technique and a very good conception of the composition. Of course, the child is not to be compared with a musical understanding that we would expect of a thoroughly educated musician. She also played a Romance by Moszkowski and a Valse by Chopin, and so won the applause of the audience, that she had to play an encore.

Nitke, the young soprano from America, appeared several times and created quite an enthusiasm. A German poet even celebrated her in song. On the 31st of October the Wagner Society gave a concert under the direction of Joseph Suck, of Hamburg.

Wagner's only symphony in C major was the chief attraction of the evening. The work given in Berlin for the first time, contains a great many striking and original thoughts. Wagner was undoubtedly a great composer. I can only say that it is remarkable to see so young a child possess such a technique and a very good conception of the composition. Of course, the child is not to be compared with a musical understanding that we would expect of a thoroughly educated musician. She also played a Romance by Moszkowski and a Valse by Chopin, and so won the applause of the audience, that she had to play an encore.

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FOREIGN CORRESPONDENCE

BERLIN.

VICTOR S. FLECHTER.

THE MOST SUCCESSFUL COLLECTOR OF GENUINE OLD VIOLINS.

The Cremona violins have passed into history as the most remarkable instruments of their kind in existence. The wonderful workmanship of a Stradivarius, a Guarnerius, an Amati, and one or two others, is as much the result of the inspired elements of a master genius as the masterpieces of the most eminent painters and sculptors. The value of these rare old violins is enormous. Each genuine Stradivarius is worth its thousands of dollars, and few are to be found in the hands of those who can boast of possessing such a precious relic of the olden school. Here in America, where there has arisen a cultured and wealthy circle of collectors, these famous old Italian violins are eagerly bought up, and the leading representative in this branch of trade, or rather of a profession, is Mr. Victor S. Flechter, No. 29 Union Square, New York. As the leading importer of Cremona violins, violas, and cellos, and also those of the best French, English, German and other makers, he has the largest stock of strictly fine instruments in the United States, and our leading *virtuosi*, as well as the most accomplished amateurs, here find the violins, violas, and cellos, which are best adapted to insure the highest style of execution.

Many dealers in musical instruments are, unhappily, possessed of little practical knowledge of the instruments they deal in; their ignorance renders it dangerous for any one but the skilled professional to select from their stock. Mr. Flechter, on the contrary, is not only an expert in the workmanship and dating of old and new violins, but is likewise himself a talented performer. He was born in Cincinnati, and came to New York, where he became a musical collector, a dealer in German and became one of the eminent Joachim's pupils. Returning to the city of his birth, he there early acquired an enviable reputation, both as a teacher and performer, and was, for many years, the leading representative of that musical centre, eventually being appointed a professor of the College of Music, then under the principalship of Theodore Thomas, in whose orchestra he had played first violin for many years. All this time he was an energetic and successful investigator of the whereabouts of the best violins of the old Italian makers, and thus became a recognized authority thereon, filling commission after commission in the most satisfactory manner, and, eventually following the bent of his inclination, he retired from the eminent position of a leading interpreter of violin music, to devote his energies to the collection of the rare old instruments and to deal generally in violins and their accompaniments. In furtherance of this aim, Mr. Flechter, in 1884, went to Europe, and for many months diligently, and with excellent judgment and sagacity, ferreted out a number of cherished violins, many being of the famous Cremona school. It was by good fortune, after numerous disappointments, to come across a collection of fourteen fine old Cremonas, which, either for price or quality, have no rivals elsewhere.

Flechter has already developed the most desirable class of trade in the United States. He also has the best facilities for the artistic reproduction of high class violins, and with laudable ambition, takes the lead in every department of the business. The following celebrated violinists in this country have made their selections from Mr. Flechter's collections: Mr. Willis Nowell, of Boston, a magnificent Andrea Guarnerius; Mr. John F. Rhodes, of Philadelphia, a fine old Joseph Guarnerius; Mr. Walter Behrens, of New York, a magnificent Stradivarius; Mr. Max Bendix (Concertmeister Theodore Thomas' orchestra), a magnificent Stradivarius; Mr. Walter Bannet, one of the first soloists in this country, a fine Andrea Amati; Miss Maud Powell, our first and leading lady pianist, made her selection from Mr. Flechter's collection; Mr. Carl Hill, from Berlin, now of Chicago, a magnificent Joseph Guarnerius; Mr. Walter Newberry, of Staten Island, a fine old Joseph Guarnerius; Mr. Scheller, Concertmeister Hans Richter's orchestra, London, a beautiful specimen of Guadagnini. Also Mr. Max Lichtenstein, of the National Opera, Berlin; Mr. F. Hargrave, Mr. Orville Main, all of New York; Mr. George L. Loman, of Cleveland, Mr. Jasper Monroe, of Troy, N. Y., Mr. Henri Appy, and seventy-five other leading soloists and orchestral performers, besides hundreds of prominent amateurs in this country. A great many other violins are to be added to this collection.

PIANO TEACHING.

BY
F. LE COUPEY.

III.

FIRST LESSONS.—SHOULD A MUSICAL EDUCATION
BE BEGUN BY THE STUDY OF SOLFEGGIO?

It is believed, and it is a prejudice unfortunately too widely diffused, that in laying the foundation of a musical education, an inferior teacher and a poor instrument will answer all purposes. I cannot too strongly express my disapproval of an opinion so opposed to the rules of common sense. Far from being of no consequence, the first lessons, on the contrary, exercise a very direct action on the pupil's future, and their influence is long felt. Often, several years hardly suffice to correct faults contracted during a few months, and more than one talent has gone to ruin from having been badly directed at the outset. Even if it does not lead to any such serious consequences, the use of a poor instrument causes other troubles that should be considered. If the piano is old, worn out, or out of order, there is danger that the pupil will soon be disgusted. Who would not object to playing on an instrument whose shrill and cracked tones continually grate on the ear! A good piano, then, is indispensable. The resistance of the keys, yielding more or less easily to the touch, ought to be in proportion to the strength of the fingers. The piano, moreover, should be frequently tuned, for a false instrument injures the ear and destroys the feeling of intonation. It is no doubt an advantage to unite the talent of a virtuoso to the merit of a teacher, but it is by no means indispensable for a teacher to be a skillful performer. In order to conduct a child's musical education successfully, it is sufficient to have studied under the direction of an experienced master, and, above all, to possess that is understood by these words, a *good method*. Let me quote here a few lines from the preface to one of my books:*

*A. B. C. du piano. Méthode pour les commençants.

"During the first few months, the study of music, properly so called, and the study of the instrument should be entirely separated from one another. They may be carried on at the same time and in some degree parallelly; but if they are combined in one and the same study, a complication of difficulties will inevitably arise; the pupil is wearied and the teacher discouraged. When a child's musical education drags along slowly and tediously, the reason of it must be sought for way back in the beginning. Consider, indeed, all that is expected of a pupil from the very first lessons, think of the multitude of things claiming a share of his attention, the names of the notes on the two different clefs, their value and that of the rests, the different combinations of measure and rhythm, the meaning of the accidental signs, the sharps, the flats, etc., the position of the hands on the keyboard, the flexibility of the arms, the holding of the body, the regular movement of the fingers, the manner of striking the key, and, in a word, all that constitutes the theory, reading, and execution. You are led to wonder that a young mind ever succeeds in wrestling successfully with so many difficulties all at one and the same time, and you cannot but question if there ever comes a moment so gifted as to succeed even despite drawback of a faulty method. Instead of combining so many incongruous things, so many things that have no bond of union, it would be simpler and more logical to group together the elements of the same nature; on

the one hand, to exercise the pupil in what is commonly understood by the study of the solfeggio, and on the other, to make execution a special object. The professor, of course, will always be judge of the time when it will be practicable to unite these two parts of the art."

The first lessons given to a child should be frequent, and not very long; later, they may be lengthened, though it is not to be forgotten that they must never be otherwise than agreeable. He should be led, above all things, to love the study; it should be transformed into a pleasure; in short, his attention should be held in an interesting way. In beginning, pupils are inspired with ardor and good will, and if the teacher can keep them in this happy mood, if he knows how to make his lessons attractive to them, the hour of his coming, far from being dreaded as a time of weariness, will even be awaited with eager impatience. I repeat, that the child's first lessons should be short and frequent; it is also advisable that his regular practice be watched over, either by his mother, or by the one intrusted with the responsibility of his education, and this person should carry out the teacher's directions in every point, without questioning the means he employs. Unfortunately, many parents will not admit that their child is capable of understanding anything not clear to themselves, and often by their awkward objections they interfere in a lesson, and not only annoy the teacher, but do harm to the pupil. This tendency to meddle with the privileges of the teacher cannot be too strongly condemned. Parents should assist him, second him, always, however, giving the example of the deference that the pupil owes to the master.

IV.

THE KIND OF MUSIC THAT SHOULD FORM THE
BASE OF A GOOD EDUCATION IS CLASSICAL TO
BE PREFERRED TO BRILLIANT MUSIC?

In the preceding chapter I have insisted upon the utility of keeping up the study of the solfeggio along with that of technique, all of which has been advocated by others before me. It is often said that *right will prevail in the end*, yet much time is often required for truth to succeed in replacing error. If famous masters have vainly insisted on reforms, if the authority of their words has been unheeded, if they have not been able to make their voices heard, I can scarcely hope that my opinions will meet with more attention.

Let us suppose that the pupil has overcome the first difficulties of the elementary study; at this point the question arises, what kind of music will be most favorable to his progress? I approach this question with some hope of being listened to, for my words will be found in harmony with the new tendencies which have appeared within a few years.

I lay it down as a principle, that piano instruction ought to be grounded on the study of classical music, which offers, if I may be allowed to express it, the healthiest food for students. The style of this music, always elevated, simple and natural, preserves them from a certain tendency to affectation and to exaggeration, toward which they too often allow themselves to be led. Moreover, classical music presents a freshness of form, a richness of style, which he in developing in pupils the feeling of time, of rhythm and of accentuation. In its relation to execution, it seems as if it had been expressly written for the purpose of giving flexibility, equality of strength and perfect independence to the fingers. Leav-

ing, now, the didactic side of the question to examine it from an artistic point of view, there will be still less reason to doubt. What modern productions, indeed, should we dare to compare to the masterpieces of the old school, to the sublime inspirations of Mozart, of Bach, of Beethoven? The most brilliant talents of our day are the first to bow before the illustrious names of these great artists of the past. I am well aware that the few adversaries of classical music will say that the works of the great masters present a difficulty of interpretation which renders the study of them impossible to young pupils. I will agree on this point so far as concerns Bach, Weber and Beethoven, though the latter has written some easy music. This objection will entirely disappear, however, if the repertory of the other composers of the last century be examined attentively. In Haydn there are some very easy things, all of exquisite elegance and beauty, and Mozart's works also comprise easy compositions, every page of which reveals the refined passion so characteristic of this divine master.

In a less elevated order, Clementi, Dussek, Steibelt, Cramer, Hummel and Field have likewise written a host of pieces, such as sonatas, rondos, and airs with variations, which are all excellent for the study of the piano, without presenting any serious difficulties. Indeed, the resources are as abundant as varied. Any method which confines one to a single style, becomes an enemy to progress; and in expressing my preferences for classical music as a basis of piano study, I do not wish to reject modern music absolutely. I advise, on the contrary, that it be studied in a small proportion, for it gives a certain variety in the practice which will often serve to awaken a pupil's taste and judgment.

Besides, it is well to be familiar with all kinds, with all styles, and it would be absurd to reject any particular music for the sole reason that it does not bear a great master's name. To-day everybody writes for the piano, and from this mania for composing there results a surplus of mediocre music, and the teacher often has a long and difficult task in making a judicious choice for his pupil. In this situation he will act prudently in giving the preference to works signed by artists of unquestionable talent; at the same time he ought to have enough originality, enough independence of judgment to accept such productions as may seem to him good and useful, even if the author be obscure and completely unknown.

To resume: whatever be a teacher's preference for a particular kind or for a certain school, he ought to put only good music into his pupils' hands. This point is essential. In the same way that a strong and healthy literary education excludes all frivolous reading, so, in a musical education, that which is mediocre should be rejected; and it should be early sought to form the pupil's taste, to elevate his thoughts, to introduce him to the masterpieces of the art.

I do not wish to appear exclusive; I admire the true and the beautiful wherever it is met, whatever be the school to which it belongs; and in thus setting forth my principles for a basis of a good musical education, I do not pretend to depreciate the merits of artists of the present day. I am glad, on the contrary, to pay them every honor, and in the foremost rank I recognize that Thalberg, Liszt, H. Herz, Stephen Heller, and many others will leave in the history of the art imperishable memories and justly honored names.